

MISSOURI CLUB WOMEN: HUNTSVILLE.



Mrs. Van Goy Suttiff

Mrs. C. B. Shaeffer

Mrs. Dr. T. H. Jones

Miss Dottie E. Maupin

Mrs. W. T. Roberts

Miss Mary Cave

Mrs. John Harry Amott

Mrs. Dr. W. P. Terrill

Mrs. Ernest Taylor

TWENTY-FIVE YEARS SINCE AMERICA HELD ITS FIRST WORLD'S FAIR.

A Few of the Centennial Exposition Buildings Are Still Standing, but All Else Is Changed Since the Close of the Great Show, Which Opened in May, 1876.

WRITTEN FOR THE SUNDAY REPUBLIC.

May 15 marked the twenty-fifth anniversary of the opening of the Centennial Exposition of Industry at the Centennial Grounds in Fairmount Park, Philadelphia. With those who remember and who attended the centennial the latter exhibitions have served as a means of comparison with Philadelphia's great World's Fair, and in many respects these comparisons have been decidedly favorable to the centennial. And this, too, in view of the fact that the centennial was really the pioneer World's Fair in anything like a comprehensive scale, and an organizers were, therefore, compelled to travel along untrodden paths and to work out the solution and success of the exhibition on a scale which they were obliged to originate. It is generally acknowledged by business men that the selection of Philadelphia as the site for the centennial was the best thing that ever happened for the general advancement and continued prosperity of that city.

With the centennial, Philadelphia awoke to all her possibilities and assumed her proper position and importance among the great cities of the world.

The twenty-fifth anniversary of the open-

ing of the Centennial is, therefore, an event well worthy of commemoration. The honor of first suggesting the Centennial belongs to Professor Campbell of Indiana. This was done by a letter written in 1864 to Mr. Morton McMichael, Mayor of Philadelphia. The suggestion was communicated to Congress and was acted upon by them in connection with the Franklin Institute.

Origin of the Fair. It is interesting to cast a glance backward and review the great fair, how it came to be held and its success. An act was passed by Congress, March 3, 1871, providing for the celebration of the one hundredth anniversary of the independence of America by the holding of an exhibition.

A proclamation was issued June 2, 1873, by President Grant that an international exhibition would be held in Philadelphia in 1876. Copies of this were forwarded to all foreign ministers, inviting the participation of their governments in the exhibition.

This exhibition had for its chief object the practical illustration of the resources and achievements of our nation in friendly competition with those of other nations. A commission, consisting of one delegate and

alternate from each of the several States and Territories, was appointed by the President, upon the nomination of the several State Governors, to be known as the United States Centennial Commission, which was to have the entire superintendence of the exhibition.

To provide the funds necessary to perfect the plans of the commission a corporate body, entitled the Centennial Board of Finance, was created and empowered to issue stock, in shares of \$10 each to the amount of \$10,000,000.

Very soon after the organization of the Board of Finance a system was adopted to convey to every citizen of every State such information as would awaken interest in the exposition and lead to subscriptions from the people sufficient in amount to absorb the capital stock. The financial crisis of 1873 and the difficulty of operating through the agency of the banks induced the establishment of a Bureau of Revenue, whose object was to work through voluntary auxiliary boards organized in various localities through the States and Territories. The entire cost of the exposition was very close to \$27,000,000.

Choosing the Site. The first work of importance directly connected with the project was the selection of the site for the Exposition. Though many objections were urged against Philadelphia as the place to which was to be awarded the honor, yet when the practicability of the situation and the thousand advantages that the city possessed over other towns were made apparent to the opposers of the selection they readily concurred in the choice.

It is generally conceded that the choice of the beautiful spot in Fairmount Park, situated good taste and practical judgment. From the point upon which the buildings

were located the scene was at once grand and picturesque, and so far as the general landscape is concerned, it remains much the same.

The romantic Schuylkill, winding spirally in front of the grounds, through the grassy shores, verdant groves and shady dells, afforded a pleasant relief to the tired eyes and bewildered brain of the sightseer. To the rear lay the city of Penn with its quaint buildings.

A reservation of 266 acres exclusively for Exposition purposes was formally decided to the commission by the city of Philadelphia on July 4, 1873. The buildings could be seen to great advantage from George's Hill, the foot of which extended Machinery Hall, and beyond were the glass and iron walls of the main Exposition building, the two together forming an almost unbroken line of 4,000 feet.

The offices of the commission and the Board of Finance lay a little south of Machinery Hall, near the railroad entrance, while directly north of them, beyond the line of the two great buildings, was Judge's Hall for the use of the international jury. The granite walls with their iron dome surmounted by a colossal figure of Columbia, of Memorial Hall, which still stands, are to be seen to the northward and about midway of the main building.

Location of Other Buildings. Still further to the north, beyond a ravine shaded by lofty trees and spanned by a fine bridge, was Horticultural Hall, overlooking the Schuylkill. This building also remains in its original position, while still further north and beyond a second ravine was situated the building for Agriculture. The garden of the Exposition occupied the space between Machinery Hall, Horticultural Hall and the foot of George's Hill.

OWENSBORO KY BEAUTY.



Miss Meme Smith
SAID OF HONOR AT
KHAM FUCHA WEDDING

Miss Phil Pointer
SPONSOR FOR KENTUCKY
DIVISION - CONFEDERATE
REUNION AT LOUISVILLE

Mrs. Gov. J. V. Deckerham
FORMERLY MISS JEAN
FUQUA OF OWENSBORO

MISS MABEL PORT IS NEW YORK'S MOST POPULAR MODEL.



Miss Mabel Port

The block bounded by Belmont avenue, Fountain avenue and the hill was devoted to British and other buildings for foreign Commissioners, the United States Government and those for the different States. The block inclosed by Fountain avenue and Machinery Hall had as a distinctive feature an artificial lake. On the north side of Fountain avenue beyond the park drive, was the structure for the Women's Department, while east of Belmont avenue and south of Fountain avenue was the reservation for the buildings and the garden for the Japanese Commission. Nearly all these buildings have now been moved or razed. Those remaining on their



Miss Arabelle Walden, Artist

MISS PORT TELLS OF HER INFATUATION WITH THE WORK.

WRITTEN FOR THE SUNDAY REPUBLIC.

One of the most strikingly beautiful water colors at the recent exhibit in New York was Albert Herter's "Gloria," and the beautiful red-haired girl who posed as the model for it is just now the most sought-after model in New York.

Her professional name is Mabel Port, although she was born Winters. She is from Boston, is 21 years old, and went to New York last December. She is tall and slender, graceful and artistic, with great waves of Titian hair and a remarkably beautiful complexion.

"How did I come to pose for artists?" she repeated, in answering that question. "The need of money, the same as many others. I accept engagements only for mornings, and I don't care to fill up my time for more than a few days or weeks ahead. In that way I can always choose the engagements I want and break none."

When asked if she preferred posing for men or women, Miss Port said: "I find the men are far the more considerate; they always give one time to rest, and in all things I find them better than the women. If you pose for a woman she wants you to pose for her for half an hour without any rest, and will often keep you longer if she can, and she seldom gives

you the full rest. Not only that, but she is a model of many letters I receive."

"My dear Miss Port: Can you pose four hours for me on Sunday? If so, I can give you eight Sundays in succession and make it worth your while. Will you pose for the four hours. Kindly let me hear from you. Very truly, A. H."

"I always try to reply to letters, but that one I failed to answer. My evenings are devoted to French lessons. I have been to the lot of June, but will be in Boston for a few weeks. I sail for Europe the last of September."

"You ask me if I love my work? If I had a million dollars to-morrow there would be days when I could not resist the temptation to run away from all wealth and go among the studios and pose. I love the work and the atmosphere. I am the quietest away from them, and I am some of the best artists among my friends. The outside world is nothing to me. It is true you may think my world is small, but when I am working among all that is beautiful I am satisfied."

"When I reach Paris I shall have a studio of my own and pose only for the best artists. I expect to remain abroad for a year and then return for a short visit."

original sites are Memorial Hall, Horticultural Hall and St. George's Hall, the last named being a British building which was presented to Philadelphia by the British Government after the close of the Exposition.

A wing of Agricultural Hall, all that remains of that famous building, is now used as a greenhouse in Germantown, one of the suburbs of Philadelphia.

MEMBERS OF THE RUBINSTEIN CLUB, A PROMINENT MUSICAL ORGANIZATION OF CANTON, MO.



Miss Nellie Detwiler

Miss Laura Lewis

Miss Edie May Condit

Miss Lena Coons

Miss Ethel Goodrich

Mrs. J. C. Cason

Miss Beale E. Linn

Mrs. G. A. Hibbard

Mrs. E. H. Barrett

WRITTEN FOR THE SUNDAY REPUBLIC.

The members of the club is due to an even more than to Mrs. J. C. Cason. She has been a member of the club since its organization, five years ago. Her piano solos are artistic, and she holds high rank among amateur musicians.

While the music has been active in this well-known club, it would seem that Cason has also not been lax in her warfare; for Miss Beale Coons, a favorite contralto, and her singing, according to a prominent

baritone soloist of the club, Mr. G. F. Hibbard, Miss Ethel Goodrich is the daughter of Mr. E. J. Goodrich, a first tenor of the club, and in addition to her musical ability, by her comely appearance, attests the truth of the old Greek idea that music and beauty are inseparable. Miss Goodrich is a notable beauty of Northwest Missouri.

Miss Laura Lewis is a versatile performer, being especially a proficient pianist. Miss Lena Coons combines not only the essentials of a brilliant pianist, but is an excellent high soprano as well.

Miss Edie May Condit has a pleasing contralto voice. Miss Cason's home is a veritable musician's nest, and is located in a beautiful retreat for the club's receptions and recitals.

Miss Beale E. Linn manifests much versatility by performing on various instruments, but for the violin she has a pronounced penchant. Among the club's most enthusiastic members is Miss Nellie Detwiler, who is an excellent pianist and is secretary of the Rubinstein Club.